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duced in a debased form and sold after a campaign of advertising, but rather that they are there to mock and to reproach the spirit which animates modern business enterprise for its utter inability to produce really fine things.

If we wish to stimulate the production of art, we would do well first to attempt the awakening of an understanding of why it is that art does not appear as a product of modern industry. It is the act of bringing about this understanding and the act of making clear that the principal value of art resides in the act of production and not in the product, that must serve as the common ground of purpose animating both college and museum before the first hesitating steps of coöperative educational action may be safely taken.

THE ART MUSEUM AND MODERN MANUFACTURE

BY F. W. BUDD

I BELIEVE that in this country comparatively few manufacturers that produce furniture, fabrics, or any article that requires design, color, or originality in construction have gone to our great museums for inspiration or help. Officials connected with several of the large museums of this country have expressed their desire to coöperate with the manufacturer and it may be of interest to your readers to know something of the practical value of the museums of France to the textile manufacturer, in the production of designs for Jacquard and printed fabrics. Prior to the year 1915 I spent several weeks of each summer for a number of years in France working with designers in their studios and with them in the museums. Designers in France recognize the great value of their museums and the directors of these museums are willing to coöperate with the designers in every way possible. I was very much impressed in this respect when I visited the great textile museum at Lyons. I took with me a letter of introduction from a friend in Paris to a firm of designers in Lyons, and after looking through the museum I presented my letter to a member of this firm and showed him the work which

I wished to have done. He immediately brought some designers from his studio to the museum, had the fabrics taken from the cases and the designs reproduced on tracing paper and colored; a lot of preliminary work was produced from these old fabrics in twenty-four hours and I was able to return to Paris the following day. It demonstrated to me the great value of this museum to the silk manufacturers of Lyons. Incidentally I learned later that the gentleman to whom my letter was addressed was one of the directors of this museum. This spirit of coöperation between the museum and the designer was something new to me. During my first two or three visits to France I found it difficult to get the confidence of many of the designers. They believed (which was true to a great extent) that the American manufacturer went to Paris to find out what was being made there and to copy anything new in cheaper fabrics, just as the Japanese are doing today with our American goods, and I did not begin to get good results until I took the designers to the museums and convinced them that we did not want to follow the French manufacturer but wanted to create something new as a result of our studies in the museum.

Since the beginning of the war the American manufacturer has had to depend to a considerable extent on ideas created in this country and during that time the textile manufacturers have made wonderful progress. It is most gratifying to find that the great museums of this country are now inviting the manufacturer to make use of them; notably at the Metropolitan Museum many of us have found not only vast resources but capable service and available equipment. But the most important link between the manufacturer and the museum is the designer. We have very few expert designers in this country today and, judging from the work that has been sent to me from so-called designers who have graduated from schools all over this country, we must continue to go to Paris for much of our fine work, unless something is done to develop textile art in this country. There is needed in the United States, specifically in New York, a great School

of Industrial Art to serve as a model for similar schools throughout the country, a school which will offer opportunities to learn to design for the machine that makes thousands of yards from a given pattern as well as to learn actual execution on the hand loom, metalwork, furniture, pottery, lace, rug making, etc. All should be represented in this school. America faces a crisis in industrial arts; the question as to whether or not this can be passed successfully is no longer in place. We must have this great school but it cannot exist without enormous laboratory facilities. These laboratories are our museums of art and the school or schools should be connected in some way with them. They should have financial and moral support from the manufacturers, dealers, boards of trade, and public-spirited citizens. The board of directors should include directors or officials of our great museums, manufacturers, professional men in the arts and sciences, and patrons of art. With such a school properly organized we should expect to develop good talent, which undoubtedly exists in this country. Its pupils should not only be of great value to the manufacturer but would also demonstrate the great practical value of our museums.

ART MUSEUMS AND THE SHOPS BY BENJAMIN HELPH

FROM the Anglo-Saxon *sceoppa*, meaning booth, we derive our shop. From the early shops where things were both made and sold have evolved workshops where things are made, and shops where things are sold. Modern efficiency has developed factories from the workshops, and large stores from the selling shops. Notwithstanding the mechanical and executive worth in such organized manufacture and distribution, there has been a loss in the art-qualities of the factory production, and as great if not greater loss in the art-appeal of the generalized stocks of large stores. In realization of this, the far-visioned manufacturer strives to instil within his factory the shop ideal in bringing the art closer to the artisan; and the more sensitive of the stores are reëstab-

lishing these selfsame shop ideals in bringing the art closer to the client through a more sympathetic presentation of the art-qualities of the merchandise.

Those shops where goods of an artistic nature are sold, and where one expects a sympathetic display and an intelligent and appreciative personal advisory service, are the theme of this article. The point of view is not so much that of the shopkeepers as of that larger body of the practical workers within the shops. Art museums and the shops! Why not a mutual acquaintance?

In the specialty-shops, and in the finer of the large stores that advisedly constitute themselves a series of allied specialty-shops, there is a large body of practical workers in the arts of interior decoration, costume design and applied design, and in the crafts of textile weaving and textile decoration, among whom there is a community of interest in what constitutes good taste in its varied aspects of expression. Upon these workers in their capacities as designers, consulting-salespersons, display-directors, special shoppers, and buyers, there lies a considerable responsibility in the determination of public taste; for if collectively there is a high art-knowledge and a refined art-judgment among them there is a stimulation of public demand which is potent upon the art-production of the country.

What can a museum of art offer these workers of professional experience and practical trade-outlook? First, enjoyment and esthetic satisfaction of a high order. The wealth of the art-thought of the ages may be his who comes

"From out the crowded mart of go and rush

Into the serene and quiet hush
Of the many-centuried past!"

More practically, a museum of art can become truly a *μουσέον*, the Greek temple of the Muses, in the full measure of inspiration it can offer a worker in the shops. Beauty translated into painting and sculpture can attune his esthetic sense to subtleties that may be reflected in his own sphere of art-expression.